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JAN 6 - FEB 5

“I just want to be remembered.”

PRELUDES

MUSIC, LYRICS, BOOK,
& ORCHESTRATIONS BY
DAVE MALLOY

DIRECTED BY
COURTNEY O'CONNOR

MUSIC DIRECTOR,
DAN RODRIGUEZ

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A NOTE FROM THE ARTISTIC DIRECTOR/ DIRECTOR OF *PRELUDES*



The author Elizabeth Gilbert opened her TED talk discussing how creative artists have a reputation for being mentally undone by their gifts, that creativity and suffering are linked, and that artistry leads to anguish. Her question is: are we ok with this? I must confess, it's long been a question that haunts me and, I am willing to venture, many of the creative artists you know.

That anguish and the toll of Rachmaninoff's gift on his mental state is front and center in *PRELUDES*. What's easy for us to forget is how surprising it was for Rachmaninoff to turn to a hypnotherapist for help. In 1900, Freud was just beginning his seminal practice and writings; certainly no one then could imagine the comfort with which we today openly discuss our subconscious, our emotions—even our therapy. And while artists have long been known to seek out therapy, its acceptance in the lives of the general populous is still ongoing.

Perhaps Dahl was able to help Rachmaninoff because he was a musician himself (he played the viola). Maybe this gave him a deeper understanding of the questions swirling within artists. Or maybe not. Maybe he was just a therapist, ready to listen. Either way, please allow me to dedicate this production to all the therapists out there who support creatives. I'm no Rachmaninoff, but having a Dahl (mine is named Sid) to listen to me has made my small anguish that much more bearable.

Yours dearly,

A handwritten signature in cursive script that reads "Courtney O'Connor".

Courtney O'Connor
Artistic Director

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The Lyric Stage Company of Boston
Matt Chapuran Executive Director | Courtney O'Connor Artistic Director
presents

PRELUDES

Music, Lyrics, Book, and Orchestrations by

DAVE MALLOY

Directed by

COURTNEY O'CONNOR^o

Music Director,

DAN RODRIGUEZ[‡]

Scenic Design, **Shelley Barish**

Costume Design, **Rachel Padula-Shufelt**

Lighting Design, **Karen Perlow****

Sound Design, **Andrew Duncan Will**

Props Artisan, **Lauren Corcuera**

Production Stage Manager, **Adele Nadine Traub***

Assistant Stage Manager, **Emma J. Hunt**

Featuring:

**Aimee Doherty*, Will McGarrahan*, Anthony Pires, Jr.*, Dan Prior*,
Kayla Shimizu, and Dan Rodriguez, piano.**

Understudies: Allison Beauregard, Matthew Zahnzinger

Lyric Stage's 2022/23 Season sponsored by **Paul Kastner** and **G. Lee & Diana Humphrey**

Production sponsored by **Don & Nina Berk**

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Produced by LCT3/Lincoln Center Theater, New York City, 2015

PRELUDES is presented by special arrangement with United Talent Agency.

The Lyric Stage Company of Boston operates under the NEAT Agreement with Actors' Equity Association and is a member of NEAT [The Producers' Association of New England Area Theaters], and StageSource.

The Lyric Stage Company of Boston is supported in part by a grant from The Massachusetts Cultural Council, a state agency, and The Boston Cultural Council, a local agency which is funded by The Massachusetts Cultural Council, administered by the Mayor's Office of Arts, Tourism, and Special Events.

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CAST

Aimee Doherty* Dahl
 Will McGarrah* Chekhov/Tchaikovsky/Tolstoy/Glazunov/Tsar Nicholas II/The Master
 Anthony Pires, Jr.* Chaliapin
 Dan Prior* Rach
 Dan Rodriguez† Rachmaninoff
 Kayla Shimizu Natalya
 Allison Beauregard u/s Dahl/Natalya
 Matthew Zahnzinger u/s Rach/Chekhov, et al

**Denotes member of Actors' Equity Association | †Member of AFM Local 9-535*

ORCHESTRA

Bethany Aiken, Mindy Cimini Keyboards

Musicians are represented by the American Federation of Musicians local 9-535.

RUNNING TIME

Approximately two hours, with one 15-minute intermission.

CONTENT WARNING: Visual of a gun, gunshots, issues of mental health and depression.



L To R. back row: Allison Beauregard, Anthony Pires, Jr., Dan Rodriguez, Aimee Doherty, Matthew Zahnzinger, and Courtney O'Connor. Front Row: Kayla Shimizu, Will McGarrah (on-screen), and Dan Prior

MUSICAL NUMBERS

Your Day	Rach, Chorus
Lilacs.....	Natalya, Rach
Ho-Ho	Chaliapin, Chekhov
Vocalise.....	Natalya
Subway	Rach, Chorus
Tchaikovsky's Child's Song	Tchaikovsky, Rach
Natalya.....	Natalya

Intermission

Loop	Chaliapin
Not Alone.....	Rach, Natalya
The First Symphony	Company
Vespers	Company
Hypnosis.....	Dahl, Chorus
Mountains	Rachmaninoff



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Marc Pierre and Nora Eschenheimer
in *The Play That Goes Wrong* (2022)

MARKS HOWARD



Aimee Doherty* (Dahl) - Lyric Stage: *A Gentleman's Guide To Love and Murder* (Sibella), *Into the Woods* (The Witch), *On the Town* (Claire), *Follies* (Young Phyllis), *Mr. Burns: A Post Electric Play* (Bart), *Grey Gardens* (Young Edie), and *Animal Crackers* (Arabella). Aimee has also performed with Huntington Theatre Company, Moonbox Productions, SpeakEasy Stage Company, New Repertory Theatre, Greater Boston Stage Company, Wheelock Family Theatre, Gloucester Stage, Theatre By The Sea, Boston Ballet, and at Symphony Hall as a soloist with the Boston Pops under the baton of Keith Lockhart. She is a two-time recipient of the Elliot Norton Award and a three-time recipient of the IRNE Award for Outstanding Actress in a Musical. | AimeeDoherty.net



Will McGarrah* (Chekhov/Tchaikovsky/Tolstoy/Glazunov/Tsar Nicholas II/The Master) - Lyric Stage: *Souvenir* (Elliot Norton Award), *The Book of Will*, *Agatha Christie's Murder on the Orient Express*, *The Little Foxes*, *Road Show*, *Stage Kiss*, *Company*, *Peter and the Starcatcher*, *Light Up the Sky*, *Into the Woods*, *Death of a Salesman*, *Becky's New Car*, *The Chosen*, *The Temperamentals*, *The 25th Annual Putnam County Spelling Bee*, *Grey Gardens*, *November*, and *Dirty Blonde*. SpeakEasy Stage Company: *The Usual Unusual* [free podcast play], *The View Upstairs*, *Bridges of Madison County*, *Casa Valentina*, *Big Fish*, *Far From Heaven*, *Next Fall*, *The Drowsy Chaperone*, *Reckless*, *Some Men*, *The Mystery of Edwin Drood*, *Five By Tenn*, *Company*, *The Last Sunday in June*, *Elegies: A Song Cycle*, *Ruthless!*, *A Class Act*, and *A New Brain*. Greater Boston Stage Company: *Being Earnest*, *Mame*. Huntington Theatre Company: *A Raisin in the Sun*. Gloucester Stage Company: *Nine Circles*, *The Wind in the Willows* and *Happy Days*. Nora Theatre: *The Moon For The Misbegotten* and *Buried Child*. Will worked as an actor, singer, and pianist for many years in Seattle before moving to Boston's South End.



Anthony Pires, Jr.* (Chaliapin) - Lyric Stage: Debut. Front Porch Arts Collective/Central Square Theatre/Greater Boston Stage Company: *Ain't Misbehavin'* [Company]. SpeakEasy Stage Company: *Once on This Island* (TonTon/Storyteller). Moonbox Productions: *Passing Strange* (Mr. Franklin/Joop/Hugo). New Repertory Theatre: *Hair* (Hud). Emerson Umbrella Stage Company: *Tuck Everlasting* (Angus Tuck). Wheelock Family Theatre: *Matilda* (Mr. Wormwood/Escapologist), *Ragtime* (Coalhouse Walker, Jr.). Anthony is a local Boston actor and

an Elliot Norton Award Winner. Special thanks to his friends and family for all the support! | @mastatwirwhirl | @anthonypiresjr.



Dan Prior* (Rach) - Lyric Stage: *Little Shop of Horrors* (Seymour). Wellesley Repertory Theatre: *The Liar* (Dorante), *Three Sisters* (Rhode). New Repertory Theatre: *1776* (Martha Jefferson), *Fiddler on the Roof* (Fyedka). Cape Repertory: *Fun Home* (Roy/Bobby). Reagle Music Theatre: *Carousel* (Enoch Snow), *Wonderful Town* (Frank Lippencott). Theatre by the Sea: *The Music Man* (Charlie Cowell). Moonbox Productions: *Parade* (Brit Craig/Gov. Slaton), *Cabaret* (Ernst Ludwig), *Barnum* (Lyman/Scudder). Bad Habit Productions: *A Man of No Importance* (Robbie Fay). Dan is a Boston-based actor, writer, and musician. Dan attended Ithaca College and received a BM in Vocal Performance and Education. Endless love to his wife, Nicole, and newborn for their new family. | danprior.com



Kayla Shimizu (Natalya) - Lyric Stage: Debut. Reagle Music Theatre: *Pippin* (Catherine). The Wilbury Theatre Group: *Natasha*, *Pierre*, and *the Great Comet of 1812* (Natasha). Emerson Umbrella Stage Company: *The Old Man and the Old Moon* (The Old Woman/The Captain), *The Last Wide Open* (Stagehand), *Avenue Q* (Christmas Eve). Rogers Center for the Arts: *The Old Man and the Old Moon* (Llewellyn). Kayla is a graduate of Emerson College. Gratitude and thanks to her family, mentors, and friends for their endless support. | @KaylaShimizu



Allison Beauregard (u/s Dahl/Natalya) Lyric Stage: Debut. Commonwealth Shakespeare Company: *Henry VI Part III* (Warwick). Pittsburgh Playhouse: *Uncle Vanya* (Yelena), *Cabaret* (Fraulein Kost), *Sunday in the Park with George* [Mrs.; Directed by Tony Winner Michael Rupert]. Joe's Pub NYC: *Queering the Canon* (Jesus/Sarah). Third Rail Repertory: *Detroit '67* (Caroline). Guild Hall: *Sometime Child* (Teen Chorus). East Broadway Theatre Company: *Audrey the Musical* (Edith Head). Allison received her BFA in Acting at Point Park University and is currently pursuing her MFA in Theatre Education & Applied Theatre at Emerson College. | allisonbeauregard.com



Matthew Zahnzinger (u/s Rach/Chekhov) - Lyric Stage: *Company* (Peter). Moonbox Productions: *Twelfth Night* (Malvolio), *Amadeus* (Salieri), *The 39 Steps* (Clown 2), *A New Brain* (Mr. Bungee), *Floyd Collins* (Skeets Miller), *Lucy Stiff* (Harry Witherspoon). The

Nora Theatre: *Arcadia* (Valentine). Reagle Music Theatre: *Crazy for You* (Bela Zangler). Titanic Theatre: *The Polish Joke* (Priest, Mr. Flanagan, et al). Wheelock Family Theatre: *Charlie and the Chocolate Factory* (Mr. Bucket, Mr. Salt). Theatre UnCorked: *Sweeney Todd* (Quintet, Turpin; u/s Sweeney). Flat Earth Theatre: *Reader* (The Man), *Copenhagen* (Niels Bohr). Matthew is a Brockton native working at Harvard University; he is Northeastern graduate and studied at the Gaiety School of Acting in Dublin, Ireland. Matthew has received three IRNE Awards.

Dave Malloy (Playwright) - Dave is a composer, writer, performer, and orchestrator. He has written 13 musicals, including *Moby Dick*, *Octet*, *Natasha*, *Pierre & The Great Comet of 1812* (12 Tony nominations, including Best Musical, Score, Book, and Orchestrations), *Ghost Quartet*, *Preludes*, *Little Bunny Foo Foo*, *Three Pianos*, *Black Wizard/Blue Wizard*, *Beowulf: A Thousand Years of Baggage*, *Beardo*, *Sandwich*, and *Clown Bible*. He has won 2 Obie Awards, a Smithsonian Ingenuity Award, a Theater World Award, the Richard Rodgers Award, an ASCAP New Horizons Award, a Jonathan Larson Grant, and has been a MacDowell Fellow and Composer-in-Residence at Ars Nova and the Signature Theater.

Courtney O'Connor^{*} (Director/Artistic Director) - Courtney joined the full-time staff of the Lyric Stage in 2018 and was named Artistic Director in 2020. She has directed several pieces for the Lyric Stage, including *The Book of Will*, *Stones in His Pockets*, *Red Hot Patriot*, and *The Cake*. Courtney is a senior affiliated faculty member in Performing Arts at Emerson College. In addition to directing for theatres and universities, Courtney has directed multiple site-specific productions at locations, including Mount Auburn Cemetery and Boston's Old State House. Through her work with the Coyote Theatre Project, she oversaw the creation of more than 200 new 10-minute plays written by youths from Boston. Courtney has received the Elliot Norton Award for her work as the Associate Director on the Lyric Stage's production of *The Life and Adventures of Nicholas Nickleby* and the Alan L. Stanzler Award for Excellence in Teaching.

Dan Rodriguez^{*} (Music Director/Rachmaninoff) - Lyric Stage: *The Last Five Years*, *Little Shop of Horrors*, *Kiss of the Spider Woman*, *Gypsy*. Huntington Theatre Company: *Sunday in the Park with George*, *A Little Night Music*. North Shore Music Theater: *Kinky Boots*, *Little Shop of Horrors*. Reagle Music Theater: *Pippin*, *West Side Story*. Moonbox Productions: *Caroline or Change*, *Cabaret*. Wheelock Family

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JOSHUA LIPTON

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Theatre: *In the Heights*. American Repertory Theatre: *The Lily's Revenge*, *The Blue Flower*. New Repertory Theatre: *Hair*. SpeakEasy Stage Company: *Jerry Springer: The Opera*, *The Mystery of Edwin Drood*. A graduate of Oberlin, Dan now works at the Boston Conservatory and has also worked at Emerson, Brandeis, and Northeastern. His work has earned him five IRNE Awards for Best Music Direction. Member of the American Federation of Musicians.

Shelley Barish (Scenic Designer) - Lyric Stage: *A Gentleman's Guide to Love and Murder*, *The Wolves*, *Hold These Truths*, *Camelot*, *Becky's New Car*, *Dear Elizabeth*, *Murder for Two*. Theater Row: *Gideon's Knot*. Merrimack Repertory Theatre: *A Christmas Carol*. Wheelock Family Theatre: *Matilda*. Greater Boston Stage Company: *The Irish... and How They Got That Way*, *The 39 Steps*, *Incident of Our Lady of Perpetual Help*, *Little Women*. Co-Pro WAM Theatre & Nora Theatre: *Pipeline*. Underground Railway Theatre: *Young Nerds of Color*. Cortland Repertory Theatre: *The Addams Family*, *Newsies*, *Legally Blonde*. Bristol Valley Theatre: *Boom!*, *Barefoot in the Park*, *Private Lives*, *Next Fall*. Shelley is an Associate Professor and Coordinator of the Theatre Arts Program at UMass Lowell and received her MFA from Michigan State University. | shelleybarish.com

Rachel Padula-Shufelt (Costume Design) - Lyric Stage: *Fabulation*, *Be Here Now*, *Thanksgiving Play*. Gloucester Stage Company: *Gloria*, *Barefoot in the Park*, *Trad*, *Crimes of the Heart*. SpeakEasy Stage Company: *Heroes of the Fourth Turning*, *The Children*, *Choir Boy*, *Once*, *Shakespeare in Love*, *Men on Boats*. Greater Boston Stage Company: *The 39 Steps*. Central Square Theatre: *Young Nerds of Color*, *Frankenstein*. New Repertory Theatre: *Oliver, 1776*. Rachel has won an Elliot Norton Award for Best Costume Design [*Edward III*, Actors Shakespeare Project].

Karen Perlow** (Lighting Design/USA 829) - Lyric Stage: *Anna Christie*, *Cat on a Hot Tin Roof*, *Hold These Truths*, *The Wolves*, *Death of a Salesman*, *Who's Afraid of Virginia Woolf?*, *Miss Witherspoon*. SpeakEasy Stage Company: *The Inheritance*, *Once*, *The History Boys*, *Admissions*, *Violet*, *Shakespeare in Love*, *Fun Home*. Merrimack Repertory Theatre: *The Royale*, *Native Gardens*. Actors' Shakespeare Project: *Macbeth*, *School for Scandal*. New Repertory Theatre: *Long Day's Journey into Night*, *The Lieutenant of Inishmore*, *Cherry Docs*. Odyssey Opera: *La Belle Helene*. Underground Railway Theatre: *Arabian Nights*. Gloucester Stage Company: *Dancing at Lughnasa*, *Jacques Brel*. Karen is proud to serve as the treasurer of the Theater Community Benevolent Fund, tcbf.org. When not in the theater, she can be found teaching adult ESOL through the YMCA. | abouttheartists.com/artists/329435-karen-perlow

Andrew Duncan Will (Sound Design) - Lyric Stage: *A Gentleman's Guide to Love and Murder*, *The Last Five Years*, *Pacific Overtures*, *Kiss of the Spider Woman*, *Gypsy*, *Murder for Two*, *Company*, *Sondheim on Sondheim*, *Dear Elizabeth*, *Sweeney Todd*, *Into the Woods*, and *One Man, Two Guvnors*. Recent local sound designs include productions for Boston Public Works, Greater Boston Stage Company, Fresh Ink, Hasty Pudding, SpeakEasy Stage Company, Bad Habit Productions, Flotsam Productions, Gloucester Stage Company, Puppet Showplace Theater, Company One, New Repertory Theater, Commonwealth Shakespeare Company, The Poets' Theatre, and the A.R.T. Institute. Andrew received an MFA in Sound Design from Boston University, and an IRNE award for Best Sound Design in 2014 for *Someone Who'll Watch Over Me* with Bad Habit Productions.



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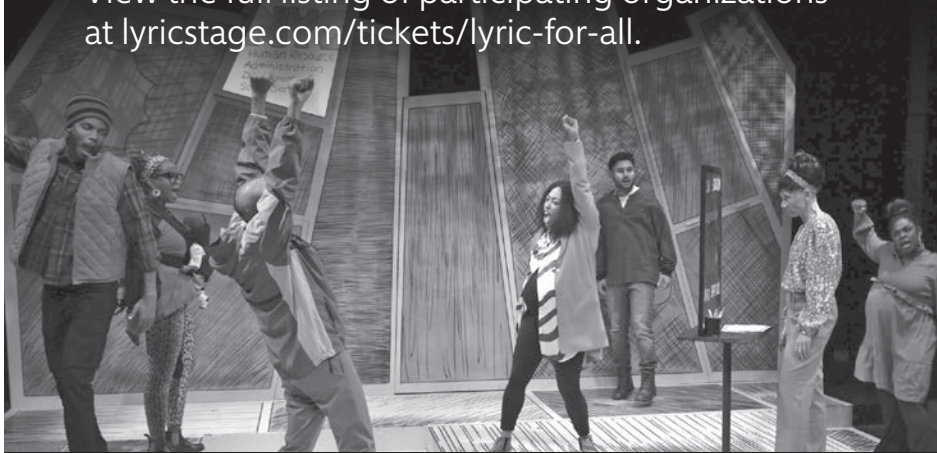


Lyric Stage promotes inclusivity & connection in an effort to integrate live theater into the lives of all residents of Greater Boston.

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For more information visit [f](#) [t](#) [i](#) [v](#)

Cast of *Fabulation or, The Re-Education of Undine* (2022)

Adele Nadine Traub* [Stage Manager] - Lyric Stage: *1776* and *Man of La Mancha*. Actors' Shakespeare Project: Founding Company Member and Stage Manager for more than 25 productions. Huntington Theatre Company: *I Was Most Alive with You* and *Guide for the Homesick*. A.R.T.: *R. Buckminster Fuller*. Capital Repertory Theatre: *It Ain't Nothin' But the Blues*. SpeakEasy Stage Company: *People, Places, and Things*, *BLKS*, *appropriate*, *A Future Perfect*, *Tribes*, and *Clybourne Park*. Israeli Stage: *Ulysses on Bottles* and *Oh God*. Shows with Central Square Theatre, Boston Playwrights Theatre, and Playwrights' Horizons in NYC. She received her BA from Brandeis University, teaches Stage Management at Boston College, and is the Marketing Manager at J.P. Licks. She also quilts in her spare time.

Lauren Corcuera (Props Artisan) - Lyric Stage: *Breath & Imagination*, *Little Shop of Horrors*, *Agatha Christie's Murder on the Orient Express*, *The Cake*, *The Treasurer, Be Here Now*, *The Last Five Years*, *Mr. Parent*, *The Light*, *Fabulation or, The Re-Education of Undine*. Gloucester Stage Company: *Barefoot in the Park*, *Tiny Beautiful Things*, *Seared*, *Think of Me Tuesday*, *Mr. Fullerton Between the Sheets*, *Grand Horizons*. Emerson Stage: *Stupid F***ing Bird*, *Next To Normal*. Reagle Music Theater: *Pippin*. Brandeis University: *Circle Mirror Transformation*. Front Porch Arts Collective: *Chicken and Biscuits*. Lauren is currently the assistant prop director at Emerson College.

Emma J. Hunt [Assistant Stage Manager] - Lyric Stage: *A Gentleman's Guide to Love and Murder* [Production Assistant]. Other Boston stage management credits include *Vanya and Sonia and Masha and Spike*, *Everyday Life*, *Romeo and Juliet*, and *How to Survive a Pandemic*, an original digital theater piece. Emma is a graduate of Northeastern University where she studied theater and history. In her free time, she enjoys baking, crafting and watching as much nerdy television as possible.

Matt Chapuran [Executive Director] - Matt was Managing Director of the Lyric Stage from 2014 to 2018. He was previously Managing Director of Stoneham Theatre, where he ran the 2010 Boston Marathon with Producing Artistic Director Weylin Symes in support of Stoneham Theatre's educational mission. Matt has also served as Director of Development for Conservatory Lab Charter School and managed institutional giving for The Huntington Theatre. At the Nora Theatre Company, Matt was the Managing Director during the inception of a capital campaign that ultimately led to the construction of the Central Square Theater. Matt is currently co-president of NEAT (New England Area Theatres), a bargaining collective of 12 regional theatres, and is a member of the Create the Vote Coalition and its Policy Platform working group. He currently teaches Arts Management at Emerson College. He has performed, taught, and directed improvisation

for two decades, including as a part of Babson College's MBA program, as one half of The Angriest Show in the World. His short stories have appeared online in *The Bookends Review*, *Bridge Eight*, *Prose Online*, and *Vari-ant Literature*. He lives in Roslindale with his wife and their three daughters.

***Actors' Equity Association (AEA)** founded in 1913, represents more than 51,000 professional Actors and Stage Managers nationwide. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. | actorsequity.org

****United Scenic Artists (USA-Local 829)** is a labor union and professional association of Designers, Artists, Craftspeople, and Department Coordinators, organized to protect craft standards, working conditions and wages for the entertainment and decorative arts industries. The members work in film, theatre, opera, ballet, television, industrial shows, commercials and exhibitions. The current active membership totals over 5,000. | usa829.org

°Stage Directors & Choreographers Society (SDC) is the theatrical union that unites, empowers, and protects professional Stage Directors and Choreographers throughout the United States. Our mission is to foster a national community of these professionals by protecting the rights, health and livelihoods of all our Members; negotiating and enforcing employment agreements across a range of jurisdictions; facilitating the exchange of ideas, information and opportunities; and educating current and future generations about the critical role of directors and choreographers in leading the field. | sdccweb.org

†Boston Musicians' Association (AFM Local 9-535) is a labor union representing over 1,600 professional musicians in the Boston metro area, Cape Cod and Maine. We work to ensure that musicians have fair wages and economic security. | bostonmusicians.org

ADDITIONAL PRODUCTION STAFF

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Special thanks to the UMASS Lowell Theatre Arts Program

WHO'S WHO IN PRELUDES?



Sergei Rachmaninoff

The Composer.

Categorized as one of the last traditional Russian Romantics.

Dave Malloy's *Preludes* is named for Rachmaninoff's most well-known composition, *Prelude in C-Sharp Minor*.



Natalia Satina

The Fiancée.

An accomplished pianist & Rachmaninoff's cousin.

Sergei and Natalya met as young music students during Easter 1888.



Nikolai Dahl

The Hypnotherapist.

Most known for his treatment of Rachmaninoff. Using hypnotherapy, Dahl was able to relieve Sergei of his writer's block.



Feodor Chaliapin

The Friend/Opera Singer.

Long-time friend & collaborator of Rachmaninoff's. The two worked together on vocal arrangements and influenced one another's work.



Pyotr Tchaikovsky

The Advocate.

Sergei's contemporary in the Romantic Period. Tchaikovsky followed Rachmaninoff's career, often offering his professional endorsement.



Anton Chekhov

The Playwright.

Chekhov was much admired by Rachmaninoff and even served as inspiration for Sergei's 1893 composition *Der Fels (The Rock)*.



Nicholas II of Russia

The Tsar.

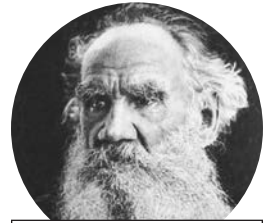
The last Emperor of Russia before the Bolshevik Revolution. Sergei & Natalia were required to meet with The Tsar as their union was frowned upon by the Russian Orthodox Church.



Alexander Glazunov

The Conductor.

A composer & musician of the Romantic Period. Glazunov led the orchestra in performing Rachmaninoff's *First Symphony*. The symphony's poor performance led to Sergei's depression.



Leo Tolstoy

The Voice of Russia.

As the people's writer, Tolstoy couldn't understand Rachmaninoff's proclivity for lofty compositions, a detrimental blow to the composer's self-confidence.

GET READY FOR THE GREAT LEAP



The *Great Leap* by Lauren Yee centers around a friendship game between Beijing University's and the University of San Francisco's men's basketball teams. The play is also inspired by Yee's father's own experiences of traveling to China to participate in these games.

Introduced to China over a century ago by YMCA missionaries directly after the sport's invention in 1891, basketball has a vast presence in Chinese society. According to the Chinese Basketball Association, around 300 million Chinese people play basketball. After US President Jimmy Carter eased ties with China in the late 1970s, Chairman Deng Xiaoping extended an invitation to the 1978 NBA Champion Washington Bullets to play in China. The Bullets became the first NBA team invited to play in the country, and these were games as much about the politics as they were about the sport.

Ever since its introduction to the nation over a century ago, basketball has remained as a staple in China, and has even evolved into a crossover into American society with the accomplishments of a few notable figures.

*-Marieska Luzada,
Marketing Assistant, Lyric Stage*

Learn more and prepare for your visit to *The Great Leap* at lyricstage.com

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FEB 24 - MAR 19

He went to China for basketball but quickly
finds himself playing a very different game.

THE GREAT LEAP

A stylized graphic of a basketball hoop and ball. The hoop is a white silhouette against a dark background. The ball is depicted with horizontal lines and a circular pattern, suggesting a basketball. The graphic is positioned on the right side of the poster, partially overlapping the title.

BY
LAUREN
YEE
DIRECTED BY
MICHAEL
HISAMOTO

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Founded in 1974, and in residence at 140 Clarendon Street since 1991, the Lyric Stage is Boston’s longest-serving theatre company. Founders’ Club members honor this longevity by including the Lyric Stage in their estate plan.

Let us know how you’d like to support the Lyric Stage’s next 50 years by joining the Founders’ Club today. Join us on Wednesday, February 8 for a Founders’ Club meeting, including a private Zoom chat with *PRELUDES* music director Dan Rodriguez.

Contact Executive Director Matt Chapuran at Matt@LyricStage.com for details.



Dominic Carter and Yewande Odetoyinbo in *The Light* (2022)

Generous friends like you advance our mission to produce and present live theatre in Greater Boston with an intimate approach that promotes inclusivity and connection. The Lyric Stage leads an effort to integrate live theater and theater education into the lives of all residents of greater Boston. We extend our sincere thanks to those who make our work possible. Thank you for giving to YOUR theatrical home.

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ABOUT YOUR THEATRICAL HOME:

140 CLARENDON STREET



The Lyric Stage Company of Boston produces the majority of its work at 140 Clarendon Street, the historic YWCA Building, which resides on the land of the Massachusetts and Pawtucket Peoples.

The Massachusetts Peoples are the descendants of the original people that the English first encountered in what is now the Commonwealth of Massachusetts. The Pennacook tribe, sometimes called Pawtucket and Merrimack Indians, lived in northeastern Massachusetts and southern New Hampshire. The Nipmuc Peoples occupied the interior portion of what is now Massachusetts and parts of Rhode Island and Connecticut. The Mashpee Wampanoag Tribe has inhabited present day Massachusetts and Eastern Rhode Island for more than 12,000 years.

140 Clarendon Street is also the home of YW Boston, formerly known as the YWCA Boston, an organization that was at the forefront of many social movements throughout the history of the city of Boston. YWCA Boston was first established in 1866, and began operating out of 140 Clarendon Street in 1927. YWCA helped propel many programs and initiatives for young women across the country, such as sex education, women's suffrage advocacy, bilingual instruction for immigrant women, the International Conference of Women Physicians, and the Interracial Seminar. Today, YW Boston's work focuses on addressing racial and gender inequities through a variety of diversity, equity, and inclusion services, youth programming, advocacy, and more.

In 1991, the Lyric Stage moved to 140 Clarendon Street from its former home on Charles Street. The current theater and adjacent offices were constructed on the second floor of the building, and a fourth floor rehearsal hall was added in 2016.

In 2021, YW Boston and its investment partners sold the building to Beacon Communities, who began the process of rehabilitating approximately 50,000 square feet of existing hotel and residential spaces into affordable housing units, health and wellness amenities, and offices for building management staff which will be operated in partnership with the Pine Street Inn. The building will contain approximately 210 apartments (an increase of 92 housing units) all of which will be income-restricted to households with incomes at or below 60% of the Area Median Income.

As a part of the sale, Beacon Communities and Lyric Stage negotiated a new 19-year lease, ensuring that 140 Clarendon Street will be the Lyric Stage's forever home.

For more on your visit and how to contact us, box office hours, ticketing & performance policies, and other FAQs go to lyricstage.com & click on YOUR VISIT.

THE LYRIC STAGE

The Lyric Stage Company of Boston produces and presents live theatre in Greater Boston with an intimate approach that promotes inclusivity and connection. The Lyric Stage leads an effort to integrate live theater and theater education into the lives of all residents of Greater Boston.

Founded in 1974 by **Ron Ritchell** and **Polly Hogan**, the Lyric Stage is Boston's oldest resident theatre company. After establishing a loyal following on Charles Street, Ron and Polly led a successful 1991 campaign to create the Lyric Stage's current home on Clarendon Street. Polly was the chief negotiator for the NEAT (New England Area Theatres) contract, which made it easier for local producers to hire members of Actors Equity Association, the union for actors and stage managers.

In 1998, **Spiro Veloudos** was appointed Producing Artistic Director. During his tenure, he continued Ron and Polly's commitment to local artists; with few exceptions, the theatrical artists that work at the Lyric Stage live in the Greater Boston area. Spiro also established a reputation for staging large musicals in the Lyric Stage's modest playing space, including a signature Sondheim Initiative, which covered ten musicals over twenty years.

In 2016, the Lyric Stage opened Clarendon Hall, a year-round rehearsal space. Clarendon Hall is available at a subsidized rate to members of the Boston Dance Alliance and other arts organizations and individuals.

Theatre-based education has been a core of the Lyric Stage's mission since its founding days. In 2019, the Lyric Stage merged with City Stage Co. and its expanded education programs include performances at the Boston Children's Museum, teaching artists working in classrooms in the Boston Public Schools, and the Lyric First Page playwriting festival for students.

Following Spiro's retirement in 2019, the board appointed **Matt Chapuran** as Executive Director, and shortly after, **Courtney O'Connor** was named Artistic Director. Their partnership centers Lyric Stage in Boston's theatrical community, introduces live theatre to new audiences, and promotes new theatrical voices in Boston and nationwide.

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Nicolle Mac Williams, Marketing & Development Associate

Yvonne Murphy, **Eva Murray**, **Michele Proude**,
City Stage Teaching Artists

Spiro Veloudos, Producing Artistic Director Emeritus

Box Office & Front of House:

Maia Cataldo, Box Office Manager

Elizabeth Carsley, Senior House Manager

Layne Alexandra, **Emily Collins**, **Kaylee Ellis**,

MJ Jepsen, **Jacob Less**, **Connor Spring**

Box Office & Front of House Managers

Anjali Bakhru, **Kiyomi Casey**, **Nora Dexter**,

Michelle Garcia, **Madison Sebastian**,

Braelyn Spittler, **Jillian Sullivan**, **Jocelyn Wadland**,

Box Office & Front of House Assistants

Emeline Shepard, **Cherie Laroche**, Development Assistants

Angelina DeMonte, Special Projects Assistant

Marieska Luzada, **Kandyce Whittingham**,

Marketing Assistants

Stage Managers 2022/23 Season:

Lucas Bryce Dixon*, **Polly Feliciano***, **Emma Hunt**,

Talene Pogharian*, **Nerys Powell***, **Josh Rodrigues***,

Adele Nadine Traub*

Set Construction:

The scenery for this production was constructed by
Wooden Kiwi Productions, LLC.

Additional Staff:

Melissa Wagner-O'Malley, Graphic Design

Belinda Thresher, Abella Publishing Services

*Denotes member of Actors' Equity Association



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